

THE CADENCE

(THE LAST THING IN MUSIC)

A QUARTERLY



May, 1930

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THE CADENCE

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EDITORIAL

As our school year draws to a close, we think it both fitting and proper to write a brief review of our progress in the Music Department at M. S. T. C.

Our department has expanded considerably this year. More members have been added to our faculty, which is a sign of growth.

This year the music department undertook the project of publishing a magazine. The results of our labors you can see in our magazine, "The Cadence." We of the department have huge plans for the development of the quarterly and are confident that it will take its place beside the best of musical periodicals.

The choral work has been most interesting this year. Our program for Commencement is well balanced and shows expert selection on the part of our capable director, Mrs. Steadman.

The orchestra, with Dr. Butler at its helm, has played some very fine concerts during the school year. We feel our orchestra does not have to take a back seat for other orchestras.

The band under Prof. Myers has made rapid strides forward. It sounds like a real professional group and judging from its program numbers, professional groups are not so far in advance of our band. At our annual Band Festival, Edwin Franko Goldman, of New York City, was present and conducted a two hour rehearsal. Mr. Goldman was truly wonderful and M. S. T. C. was really honored by his presence.

Other divisions of our department all show improvement, which is a sign of progress.

Mrs. Myers and Miss Scott have worked hard and much credit is due them in the success of our training department.

As the year closes, the editor wishes to thank all parties for their splendid co-operation, in making "The Cadence" a success. It also extends best wishes for continued success to our new editors, Messrs. Frank Iorio and John Isele.

EDITOR.

Page Three



The Trend of Music Education in the Public Schools of Pennsylvania

(By M. CLAUDE ROSENBERRY, Director of Music, Department of Public Instruction, Harrisburg, Pa.)

The very subject of this paper would seem to logically presume somewhat of an analysis of the facts concerning the present status of Music Education in the public schools of this Commonwealth as they are at the present time and in relation to possible opportunities for the future.

There is a total of 1169 teachers and supervisors of music listed for the school year 1929-30. A study of this group brings out a number of pertinent facts, one of the most important of which is that special teachers and supervisors of music have been indicated in only 925 of the 2,585 school districts in the State. Excluding from the grand total of 1169 all of the special or departmental teachers in this field, leaves a total of 925. Making a further study on this last total which represents one supervisor for each of the 925 school districts, it is found that there are 161 men and 764 women. 425 of this number are listed as supervisors and 500 as special teachers.

The next point of information in this study has to do with the preparation of these 925 people. 111 of them are only high school graduates, with a varying amount of additional work taken in summer schools; 197 are two-year normal school graduates; 130 are three-year normal school graduates; 33 are teacher college graduates; 259 are graduates from other colleges; 13 from graduate schools and 139 from other schools. 97 hold the degree of Bachelor of Music; 49 an A. B. or B. S. in Music; 59 other Bachelor degrees; 8 Master's degrees, and 3 Doctor's degrees.

The next point of information has to do with certification, under the following types of certificates: Emergency, 12; Partial, 50; Standard, 373; Normal, 300; College, 190.

In connection with this study, salary rates might also be a point of interest. 121 are receiving from \$900 to \$1250; 20 from \$1250 to \$1500; 200 from \$1500 to \$1750; 123 from \$1750 to \$2000; 104 from \$2000 to \$2250; 42 from \$2250 to \$2500; 51 from \$2500 to \$2750; 34 from \$2750 to \$3000; 34 from \$3000 to \$3500; 8 from \$3500 to \$4000. The next salary rate indicated above \$4000 is one supervisor who receives \$5500, and another who receives \$7000. The minimum salaries indicated are in the case of two teachers who receive \$675; one who receives \$700, and two who receive \$800.

A study further reveals that 755 out of the 925 represent graduates from 130 institutions. 170 are non-graduates.

Needless to say there is a wide variance in curriculums for the training of teachers and supervisors of music. This condition has somewhat been met in Pennsylvania by the State Council of Education taking into consideration and listing institutions whose curriculums for the preparation of public school music teachers and supervisors it has approved for certification purposes. This list includes at the present time 36 institutions representing 8 different states. 17 of these institutions are located in Pennsylvania.

In further analyzing the trend of Music Education, from a sense of fairness to the subject, it becomes necessary to recognize certain apparent characteristics of weakness in the teacher-training institutions as a whole. Graduates seem to be generally lacking in certain desirable and essential qualifications which might be listed under the heads of Musicianship, Adaptability, and Accountability. Too many teacher-training institutions fall short of their responsibility of inculcating and developing a desirable background in the

field of music. However, it is true that certain types of students who have been more or less adequately exposed to music as an art and literature, for psychological and physiological reasons are incapable of properly reacting to it in a manner appropriate and desired of a good teacher or supervisor. The characteristics of adaptability and accountability are admittedly more intangible as they represent respectively, qualifications to fit one's self into an environment of school situations and community life, and qualifications to recognize opportunities and carry them through to accomplishment. Perhaps it is true that successful teachers and supervisors have these characteristics as native abilities. From the standpoint of obligation to school and community, however, teacher-training institutions should have incumbent upon them the responsibility of determining somewhat the degree of these qualifications within their students, and endeavoring to overcome deficiencies by an energetic program of guidance. One of the most effective remedial measures might be effected in the student teaching program and some further degree of attainment accomplished by requiring of second year students a definite amount of classroom observation under the most desirable teaching conditions possible; by further requiring the prescribed amount of practice teaching to be done in the junior year, and an equal amount of practice supervision to be done in the senior year—all under the close supervision of the highest type of critic teachers. Further remedial measures in this situation might well be effected by requiring a cadetship of from one to two years of all graduates of teacher-training institutions before receiving their institutional diplomas, and that only on the basis of a satisfactory rating.

Quite generally, organized courses of music in the public schools are returning a very encouraging measure of success. This is particularly true in the elementary schools and in special activities organized in junior and senior high schools. Instrumental classes and subsequent orchestra and band organizations have been developing during the last five years in an almost amazing manner. Organized choral work is also having a remarkable development but in contrast to the newer instrumental program is possibly not being as widely recognized.

A Division of Secondary Education in the Department of Public Instruction is whole-heartedly co-operating with the music depart-

ments and with the junior and senior high schools in more rapidly developing the program of music in that field. Teacher-training institutions are beginning to more carefully scrutinize the qualifications in music of graduates from high schools endeavoring to enter the teacher-training field, with the result that recognition is given to students graduating from high schools which has accredited courses in music.

The Course of Study in Music which has been set up for use in this State outlines and meets all of the requirements for college entrance or entrance into the field of teacher-training. The development and future of public school music in Pennsylvania are bounded only by the limitations of vision and imagination of those responsible for its administration. So far as the boys and girls are concerned, there is none among us who has seen the limitations of their ability. You will reflect upon the fact that no matter what challenge has been made to the boys and girls in our schools, they have always responded to the fullest extent of our ability to guide and direct them.

The trend of Music Education is not so much in the direction of development as a vocation, but much rather as an avocation and entirely and it all times as cultural and democratizing influence.



Let Us Sing

There are many ways to sing. By "ways to sing" I do not mean merely the singing of songs, but the producing of melody either by voice or instrument for the instrumentalist sings his heart longings on his favorite instrument just as truly as does the singer through the medium of song. Beethoven, even after the tragedy of deafness, continued to hear the song of life and to record it for the delight of future generations.

No one is worthy to be called a real musician unless he can appreciate and love vocal music, for, after all, the voice is the first musical instrument given us by God. On the other hand the vocalist who is merely interested in singing has not reached the heights of musical appreciation.

In all great music there is a singing

quality without which the composition loses beauty and vitality. We speak of the "singing" quality of the piano, the "singing" of the violin, the "beautiful singing quality" of the choirs of a great orchestra, of the "singing, melting quality" of the horn, of the "singing, throbbing quality" of great music.

In the organ, often called "the king of instruments," the voicing of the instrument is most important. Listening to the organ over radio I have thought I heard a beautiful voice only to say to myself an instant later "No, an orchestra." Swelling into the Great it seemed a glorious band.

Worthy music, either vocal or instrumental is but the outward expression of an inner soul life. Every music lover must sing in some manner. Carl

Engel, Chief of Music Division, Library of Congress says the "human breast MUST free itself in song."

If all music is in reality singing, then all must learn to sing for the truest appreciation of music comes to those who actively participate in production.

Our nation, to be truly musical must continue to teach children to sing beautifully and joyously.

The choral advance of the past few years has been tremendous and with this advance has come that of the instrumental phase.

Great choral bodies are many. No instrument is needed but the one in your own throat. Marvelous effects are produced.

As the text is interpreted we are in turn sorrowful, happy tragic—but why indicate all that may be done through a choral ensemble. We know that every text studied means a new interpretation of life. There are poor effects due to improper balance, poor conducting and wrong use of the voice, but a good conductor may often wield a body of musicians who are not highly endowed into a fairly well rounded whole.

We need a greater interest in religious music. Of all musical ensembles a good, well-balanced choir, singing fine music, is the greatest musical

expression in the world. There is so much trashy religious music, so called! Away with it! Study the fine, the beautiful and the pure, Jazz tunes have no place in a house of worship. If religious music is to make headway, then a more spiritual type of anthem is in order. Lack of time for rehearsal, shallow interest, lack of high ideals is death to good choir work.

The College Choir will present "The Song of Man" by Richard Kountz, as part of the concert program May 26th. In the text of this composition the author expresses the thought that "song"—symbolizing music—is not only man's most comprehensive vehicle of expression but is also the source and inspiration of his every worthy effort. In a series of finely drawn pictures the author portrays man's reaction to the various emotional forces of which his life is composed, and depicts him, truthfully as having under all circumstances "a song on his lips and a song in his heart, whether that song be of joy or of sorrow." As a closing thought he visualizes mankind singing its song of unfaltering hope as it marches from a dim and obscure past into a future where life is more significant and more deeply enriched."

—MRS. GRACE E. STEADMAN,
Dean of Music, M. S. T. C.

Harmony and the Music Supervisor

That music is a language is a trite saying which we have grown to accept, remembering only a part of what that saying implies. Besides being a means of expression a language is built upon certain scientific principles which cannot be disregarded if that language is to be used well. Up to certain limits, one can learn to read, write, and speak a language without understanding these principles; but to use that language expressively, one studies it scientifically, and gives attention to good sentence structure and discrimination in the use of vocabulary. The science of a spoken language is Grammar, of the musical language, Harmony.

The analogy is interesting. A musical period corresponds to a sentence; a phrase to a clause; cadences are marks of punctuation; chords, words (we even "spell" them); and harmonies may be parts of speech. We know that a sentence requires at least two parts of speech; we learn that its musical equivalent requires at least two harmonies.

No one would presume to teach a language without understanding the principles of grammar, nor should one attempt to teach music without understanding its science. In drawing this parallel we wish to point out to the music student that if he expects to take his place in the educational world beside the teacher of academic subjects, he must possess as thorough a theoretical background as that which is expected of his colleague in other subjects. The future standing of public school music among musicians and educators will be affected greatly by the literacy of its teacher.

Let us be more specific. Every year the music supervisor must choose a large amount of material for use in class work, choral organizations, and orchestras. Because a just evaluation of a given composition requires much experience as well as training in several branches of music, the young supervisor should depend upon the judgment of experienced teachers and reliable publishers. However, he should be able to correct errors which occasionally creep into the pages of the score, and to make such slight changes as are necessary to adapt the music to the ability of his students, without marring the effectiveness of the original score. Analysis of portions of the score which he uses will help the young musician to develop taste and good judgment in evaluating music for himself.

If possessed of any original gift, the music teacher will want to exercise his own creative ability in the direction of music composition. There is a need of good material prepared by those who understand the capacity and needs of the child and youth of school age. Even though his works may never reach the publishers, the experience of writing or arranging is very valuable in developing judgment and discrimination in evaluating and interpreting works of others. Of course, other factors enter into the development of skill in composition, orchestration, and arranging, but understanding of harmonic principles is indispensable as a foundation in all music writing.

Conducting of choral and orchestral compositions requires skill in reading chord; voice as well as melodically; and the harmonic content is an impor-

tant factor in questions of phrasing and interpretation. This is particularly true of instrumental music where there is no text to guide the performer.

Creative work among children is taking much of the attention of educators at present. With the guidance of a skillful teacher, original work in music can be quite spontaneous. Music compositions of any kind is founded on a harmonic basis, and the small composer can be led to feel the harmonic content of a musical sentence, although he need not be burdened with much information.

Harmonic approach is an important factor in modern piano pedagogy and is emphasized particularly in systems dealing with piano classes. And experience has shown how much more rapid (and musical) reading can be when taken chordwise rather than notewise. Here, as with the creative work, the teacher gives only such small doses of theory as he, from his own large experience, knows that the pupil needs at the time.

In his relations with the community, the music supervisor is expected to be "jack-of-all-trades," a situation not always just. However, is it unreasonable to expect a music teacher to be able to play a simple accompaniment on the standard key-board instrument "without his music?" Obviously, not all the hymns in the hymn-book nor all of Mr. Foster's songs can be memorized. But anyone possessing average musical talent can learn to play "by ear." With three chords one can

improvise an accompaniment for almost any common folk song, and with six chords, play the Doxology!

Lately, we must not overlook the fact that many high schools are introducing the study or harmony into their curriculum. The music supervisor must either teach the course or be well enough informed to see that someone else does the work in a practical and musical manner.

From all this I do not mean to imply that many people who do not consider themselves theorists are not giving much excellent and artistic service in the field of public school music. For a fine theorist makes a poor teacher without musical feeling and human sympathy. But the musically gifted person often allows himself to be governed entirely by the obvious beauty and expressiveness of the music, and, unguided by the science back of it all, is apt to miss the more subtle (and intellectual) points of interpretation.

The study of harmony should, then, give to the average music student a vocabulary in the language of music, relationship of this vocabulary to a musical sentence. To the unusually gifted student the subject should give more exact meaning to the vocabulary he already possesses, and add intellectual balance to musical feeling.

—*MARJORIE BROOKS.

Los Angeles, California

April 26, 1930.

*On leave 1929 to teach in University of Southern California.

Lay Musings on Appreciation

The seven-forty-five period in English composition had wrestled with the perennial problem of developing an accurate sense of harmony in diction. Now the pleasant, relaxed hush of the chapel assembly awaited Mr. Myers' baton. He did not raise it. Instead he called attention to the "mode" of the selection on the screen. He called it the "minor mode", and said that in this selection it was not always appreciated. The selection was "When Johnny Comes Marching Home".

Instantly memories of former meetings with this song took the floor. From early childhood to middle life these meetings had been numerous. In them it had usually worn a rather gay personality, sometimes even displaying quality of the roisterer, as recollections of ". . . . We'll all drink stone-blind when Johnny comes marching home" recalled. The review failed to produce one instance in which the "minor mode" colored the singing with a pensive tint.

Mr. Myers' explanation of the song, however, made such presentation of it all wrong, even though some of the persons who thus presented it had received considerable technical education in music. He pointed out the significance of the minor mode in the musical composition and explained it in terms of the verbal composition by substituting the conditional conjunction "if" for the adverbial conjunction "when". He made perfectly clear, however, that in the actual composition "when" rather than "if" should be used to suggest the defensive emotional attitude that marks the national mind in such times as

produced this song. The words declare a brave, even exaggerated, assumption that all will be well—that Johnny will come marching home; only in the suppression of that minor mode throbs the dull agony of doubt, fear, even despair concerning Johnny's return.

The song sounds altogether different since his interpretation of it. Instead of the rollicking celebration on the signing of the armistice it suggests rather the forced cheeriness of the sudden kiss and the strained casualness of the brief goodbye with which uncounted thousands concealed crushed hearts in the last war. Instead of boisterous jollification in a drinking bout it recalls the vision of a beautiful woman's face torn by the soundless, breathless paroxysm of utter agony, glimpsed above the withered shoulder of a battered ruin of the war she was pressing to her heart. She knew the meaning of the "minor mode" . . . when Johnny was carried home.

The crashing harmony of the "going out" march could not dispel the train of thought that saw in this brief interpretation a training in appreciation—not broad and thin "enrichment" that gave little about much of small import, but intense and penetrating emotional understanding of the music—the type of training in appreciation of music that the unmusical layman has a right to demand of the trained musician who interprets music for him. The musing included, however, the incisive conviction that he who would interpret to mankind the emotional meaning of music may well be deeply versed in the emotion-

al meaning of words which often accompany that music.

March wind and sunshine, blue sky and fleecy clouds gradually dissipa-

ted the keen flavor of that chapel hour; but the memory of it lingers. It satisfied.

—MR. JOHN W. CURE,
Professor of English, M. S. T. C.

The Library and the Music Supervisor

What is the relation of a state teachers college library to the students in the Music Supervisors Course? What is the place of the library in the training of these students.

It seems to the writer that the library stands in a somewhat different relation to these students than to those in other courses. The work of the music supervisor centers elsewhere than in the library; he is, in many ways, less dependent on the resources of the library than are most students. Much of his study is wholly independent of the use of books; the individual vocal and instrumental teaching, and the group work of chorus, band and orchestra are carried on quite apart from any use of library material. That the library is, nevertheless, vital to the work of training the music supervisor, it is the aim of this brief paper to show. What may and should the library do for the music student?

It should furnish adequate sources of information. To the layman, the field of music seems one in which a vast amount of information is taken for granted. Perhaps in a decade or two the suave and tactful gentlemen who interpret to us by microphone the ideas of great musicians, will have created a better informed public. Meanwhile music has, it seems, the

whole universe for its province. From the simplest song to the work of the great masters, what a wealth of historical allusions, literary reference, and human story it is necessary to know in order to appreciate musical compositions. "The Wearin' of the Green", "Sampson and Delilah", "Iphigenie in Aulis" are examples which readily come to mind. In one issue of *Music and Youth*—a juvenile periodical, by the way—the following items of reference were noted at random: myths connected with the sign of the zodiac; the old song beginning "Summer is icumen in"; a mention of Peter Pan; a reference to King Alfred; a picture of the Lakes of Killarney; a mention of Charles Lindbergh.

The library must be able to furnish answers to a great variety of questions if it is to serve well a musical public. To this end its reference collection must be varied, adequate and up-to-date. Some types of material which are essential are: dictionaries and encyclopedias, both general and those wholly devoted to music; books of allusions, quotations and literary references, standard works on history and biography, philosophy and religion, myth and legend. Anthologies of poetry and prose, must have a place, and the history of art should not be

forgotten. Musical theory, appreciation and criticism, as well as practical treatises on materials and methods of teaching must be well supplied. Musical periodicals should be numerous and varied. Nor should music itself be neglected. The library should have on its shelves standard editions of the great operas, oratorios, symphonies and songs of all time. Should a library of English literature contain only works about literature? No less, it seems should a collection of books intended for music students supply music.

From the Colegrove Memorial Fund that recent beautiful gift to our college, have been purchased this year forty-one books, covering many of the fields mentioned above. The books are being prepared for use, and will be on the shelves by the time the Cadence is in print. The gift is indeed a lovely and enduring one.

The teachers college library should, however, not only provide material for use, but should teach the student how to use it to the best advantage. Many students come to college without having learned to use books, to say nothing of the everyday tools of the library. The card catalog, the arrangement of books on shelves, the Readers' Guide to periodicals, the relative values of reference works are all unknown to them.

The first duty of the library to a freshman student is to make him geographically familiar with the library room. Once he is oriented there, he is ready for the course known as Library Methods, which might more accurately be called Lessons in the use of Books and Libraries. The course, given once a week for nine weeks, is entirely too short for thorough work. It does, however, serve to present the

minimum knowledge which is absolutely essential to any intelligent use of a library. Follow-up work with individuals is necessary in order to be sure that the student makes the best use of the library.

But the teachers college library should not be entirely content when the student is well supplied with material which he has learned to use intelligently. It should aim to arouse, and at least partially satisfy, an appetite for wide general reading. Grant the premise that the full appreciation of music and the ability to teach appreciation require a fund of general information, and this point naturally follows. The best educated person in any field is, by and large, the best read person. That reading, though not the only means, is the one indispensable means to a liberal education is our credo. And therefore we covet for our young music teachers a rich and varied reading experience. To this end the library must be supplied with attractive books, both new and old, in every field of human thought and endeavor. Modern young people read, and many of them read with discrimination. They may be induced to wider and still more intelligent reading, by access to live, interesting material and a very little skillful guidance.

The library, however, cannot consider its culture mission performed until in the fullest measure possible it seeks to gratify aesthetic taste in its equipment, furnishings and general atmosphere. Are the aesthetic sensibilities of music students keener than those of unmusically minded ones? Here is a question which seems to have escaped the research experts. Even without the findings of a survey, it seems safe to allege that the

musical temperament seems to be a beauty loving one. The library should be in a position to gratify the love for beauty in surroundings; harmonious, and in so far as possible, beautiful equipment, fine pictures, well illustrated books all contribute to an ensemble which has cultural value of no mean order. An atmosphere of peace, comfort, dignity, and beauty is necessary to the full enjoyment of books.

And last, the college library should prepare for a life-long use of other libraries. Any school library which does not graduate its students with the degree of I. U. L.—Intelligent Users of Libraries—is failing in its duty. The use of the college library for four years should be to the music

student what his other school experiences are: a preparation for larger and more varied experience. We must make our students library world citizens, if we would do our full duty by them. We must send them out with the knowledge of the great resources stored up for them in the public, state and national libraries of our own country and the world.

A complete analysis of the values derived from books and libraries is probably impossible—there is always an elusive element of spirit which escapes the measuring rod; but that a library of the right sort is a most important element in the education of the young music teacher—this we steadfastly believe.

—STELLA T. DOANE,
College Librarian.

A Singer's Repertoire

A vocal repertoire should consist of songs that represent the singer's powers. Since singing is a double art, that of melody and poetry, it demands a measurement of the performer's powers both as to vocal and interpretive ability to determine the desirability of a number. For instance, when a singer chooses a song of incorrect tessitura with that of his voice "what doth it profit" him to cover that ground and lose the opportunity of using his own truetones.

Tessitura as applied to music indicates position. For example, music is said to lie "high" when the pattern is high in the frame work. The term is applied to voices in the same manner. Grove says, "There is a middle to every voice, and it is about this that the tessitura of the music and practice should be woven." In other words, the music should always fit the voice, the voice the music. How many professional singers as well as amateurs have had their success weighed in the balances by attention or lack of it to this controlling factor! For the musician and the layman may I suggest a deeper study of the art of tessitura, for such it is. A real artist will recognize his own field of art and will not specialize in lilies when he can paint roses better.

A singer's repertoire may be divided into two distinct classes: that which is intended to be sung for friends and the public, and that which is to be interpreted for himself only. Much could be said about the latter purpose but I will leave it merely with the thought that it is an excellent way to charge the musical battery and treat the first purpose more fully.

The failure of a good song to produce the desired effect is, in most cases, the singer's fault. The public is obviously eager to hear good songs. Such failures are most frequently caused by disregarding the foregoing principles in choosing. Naturally, the occasion and type of audience must be considered, also; yet in regarding the tastes of the hearers do not sing down but up to them. If "born on the swelling notes one souls aspire, while solemn airs improve the sacred fire" we should not sing in a descending vein to uphold the noble art of song.

A singer, who is an artist at heart, will take time to discover and call attention to good songs, the merits of which are not sufficiently known to the public and to arouse enthusiasm for them.

The safest foundation for a vocal repertoire is that known as the classical composers: Schubert, Mozart, Handel, Haydn, Gluck, Grieg, Franz, Schumann, Wagner, Strauss, Liszt, Rubinstein, Tchaikovsky, Dvorak, Donizetti and Verdi. Musical palates can be educated, and even the most economical vocal student can afford the best in song literature because the best songs of the great masters are actually cheaper than the commonplace sheet-music products of the day. (Another instance that the good things in life are not measured by the dollar mark.) A proof of the growing demand for good songs is the fact that the editions of the old master's selections now usually have English words. Since there are so many wretched translations, singers should never fail to get an edition that has

the original text as well as good translation. He should learn the original language sufficiently to be able to give a literal version of the text. Then he can judge the value of the translation given. In the list of classical composers I have mentioned the leading musical nations except the English. Much that speaks for the English is to be found in the songs of Thomas, Coleridge-Taylor, MacKenzie, Cowen, and Parry.

To Foote and Chadwick we must pay homage for their pioneer work in the field of good American song literature. Other prominent American composers whose songs are worthy of study are Parker, Hadley, Johns, DeKoven, Nevin, Huss, Kelley, Bartlett, Hawley, Coombs, Luckstone and Harriess. Following came splendid songs by Rogers, Fisher, Homer, and Mrs. Beach. The present day song writers who represent quality in their works are Alice Barnett, John Alden

Carpenter, Baingridge Crist, A. Walter Kramer, and Wintter Watts. Watts is thoroughly American in his compositions. In our American-born modernist group Charles F. Grffis holds first place.

Then, the delightful folks songs, such as those of England, Hungary, Russia, Poland, Bohemia and numerous other countries of rich folk lore offer a profitable opportunity for study; not forgetting the Negro spirituals.

This article is not a cadence in repertoire building but rather a theme out of which an entire symphony of ideas may be constructed. Songs do not only make history for themselves but of those who sing them. If words were given us to conceal our thoughts, music must have been given to express them, and a singer's repertoire will reveal the man himself.

—ELSIE R. PERKINS,
Voice Instructor.

The Three Major Benefits Derived from the Study of Music

A person graduating in Music from a State Teachers College, fills an important place in the community to which he goes to teach. He has a responsible place on the faculty of his school, the organizations under his direction are appearing at school functions, and are taking part in the routine of the school life. Soon their work has attracted the attention of the townspeople, and the glee club or band may be asked to sing or play on various occasions.

It is here that the ability of the Public School Music Supervisor comes

in handy, for he will be asked to take charge of, and arrange music for many local events of greater or lesser importance. Music is so closely related to Literature, Painting and History, that our musician may be asked to illustrate before some organization devoted to the study of any of these three, some special topic under discussion. For the dramas of Ibsen we have the music of Grieg. for Shakespeare we have Mendelssohn, and for the poems of the Germans we have the songs of Schubert and Schumann, all of which the teacher has learned

of in his study with us here at College. So it is, that his contribution to the social life of the town lies directly in the path of his professional ability.

The actual mental and training development of the boy or girl in school or college may be carried on to a great extent through music. We have so often heard that the best training for quick and accurate thinking is the study of a great deal of mathematics and Latin. Why not substitute the study of mathematics with that of music and see how it works out. In courses of advanced theory he is doing problems as difficult as those in the study of calculus; if he has become at all proficient as a pianist he has learned to read and play hundreds of notes a minute, learning to co-ordinate rhythmically eyes with hands. Through ear training he has learned to check the correctness of eyes and hands. In order to do this he has to be very alert mentally.

It is true that even greater difficult problems are faced in the study of organ. Here the student has the co-ordination between hands, often each playing a different keyboard, and the toe and heel work of each foot in

the pedals. This is done easily only through the ability to concentrate and with a well developed memory process. A teacher having the ability to play organ, and direct a choir certainly contributes to the religious life of the locality in which he is situated. If he has a solo voice, here, too, will he be asked to contribute on big occasions in other churches. With enough material to work with it is possible to present the "Messiah" at Christmas.

A Music Supervisor is thus able to fill three very important places in the social, educational and religious circles in which he moves, all possible because of the many benefits he has derived from a well supervised course of study. It goes without saying that there are many other fine things gotten from his course, not the least of them being his ability to play and sing for his own amusement.

It has been said that music is a universal language, loved and understood alike by all peoples. What a wonderful thing it is to be working in a profession that is so great in its scope of service.

—GERALD E. GREELEY,

Music in Junior and Senior High Schools

This year the Junior High School adopted the Carnegie unit as a basis for credits. Under this system two credits must be earned in music during the three years. Each student must earn a passing grade, otherwise he must come back to Junior High School at the regular music period until he has satisfactorily met the requirement.

The attitude toward music has improved since being put on the same level with the other subjects. The students are becoming more interested in the different phases of music and especially those who are not gifted with a beautiful voice, when they find that there is much that they can accomplish very satisfactorily.

Two periods a week are spent on

the vocal and theoretical work. One period a week is given to the instrumental classes which have been discussed by the instrumental supervisor in a previous issue. The students not included in the instrumental groups are given a choice of other subjects such as music history, folk music, study of instruments, and theory.

A first girls' glee club and a first boys' glee club were organized of about thirty members each. Only those who have good voices and who have completed the prerequisite in sight-singing are eligible. A number of students have been promoted to these organizations since the first of the year. Since it is an honor to belong to one of the first glee clubs, many of the students work very hard in order that they may be promoted. Conduct and a neat appearance are also considered. The operetta "Polished Pebbles", was presented the first semester very successfully. In February the boys gave a patriotic program. They sang a group of Revolutionary War songs and a group of Civil War songs. The boys sang some of the songs in three parts, soprano, alto, and baritone. On St. Patrick's Day the girls gave a varied program of solos, quartettes, dances, and choral numbers in keeping with the spirit of the day. These two programs were given at the general assembly. It has been found necessary to spend some time on theoretical work this year, but we hope hereafter that all the time can be spent on singing. The completion of the fifth year in Hollis Dann will be required, as each student will then have a general knowledge of the fundamentals.

The second glee clubs are for those who have acceptable singing voices but who are not so far advanced. One

day a week is spent on glee club work and one day on sight singing, dictation and eartraining. This is really a preparatory class for entrance to the first club. The girls are preparing a program of folk songs and dances to be given in assembly.

Each year there are a number of students who enter, that have never had any music. These students are placed in beginning classes. The interest of these students has been exceptional and consequently the progress has been rapid.

There are always a few people who cannot sing and especially boys whose voices are changing. We have eight boys in this group who are doing nice work in rhythm studies with the victrola, dictation, music history, and some singing. This class ranks first in interest and diligence of all the music classes.

The band and orchestra in the senior high school have been discussed in another issue. The glee club has a membership of thirty-nine girls and sixteen boys. The glee club made several appearances the first semester at different programs. The operetta, "Miss Cherry Blossom" was presented April eleventh. The glee club will prepare the music for commencement.

The class in voice has a membership of two boys and four girls. The Universal Song is used as a basis for study. We hope to be able to give more of this kind of work to our glee club, as more interest is being shown in this activity.

All high school students who have not completed the Fifth year of Hollis Dann or the equivalent are urged to meet this requirement. All the students are anxious to do this in order to meet the college entrance requirement. There are also students

who have never had music before who come from the country or from the smaller towns. These people are placed in beginning classes and we find that the response is better when the boys and girls are placed in separate classes. We are very proud of

the attitude and progress of these people. Some appreciation is taught also. These beginning classes prove that music has an appeal and that the majority of folks not only can, but want to participate in some musical activity.

—IRMA MARIE SCOTT.

Eurythmics

[Footnote: Nothing here said will be new to persons already familiar with the Dalcrode work, or to those who have read "The Importance of Being Rhythmic," by Pennington.] Music of all the arts, is the most adequate for the expression of the self or ego. Eurythmics is the use of the body as a musical instrument. It aims to give experience, rather than knowledge.

The work as used by us, aims to give a background of experience and feeling for the real music behind the symbols on the page. We all know that the playing of some persons leaves us entirely cold, but another moves us. This is because one cannot develop and express himself in the music; the other does. We all should like to "move" the audience; all music teachers desire their pupils to do so. It was while teaching piano that the originator of Eurythmics, Jacques Dalcroze, became convinced that a student can not play what he has not experienced within himself.

Many students are hampered by mental and muscular inhibitions. Dalcroze realized the need for harmonious development of body, mind and spirit. He aimed to free the individual from resistances of every nature.

Rhythm is the vital principle governing the solar system, all life upon the earth and the functions of the

body. So he set about training through rhythmic movement, giving experience in feeling rhythm, to the whole body.

Eurythmics has developed into an art in itself and is now utilized not only by musicians, but by dancers, actors and gymnasts. The word comes from two Greek words meaning "good rhythm."

The various rhythmic movements are determined by phrase, meter, rhythm, accent, tempo, pitch, touch; in fact, by the music itself, heard by the student.

The aims of Eurythmics include:

Giving control over muscles, nerves, will, sensibilities, emotions.

Co-ordinating the impulses of mind and body.

Strengthening the power of concentration by maintaining a high degree of mental pressure.

Teaching the fundamentals of music.

Establishing a connection between the conscious and subconscious.

Bringing order and grace into mind and body.

Thus will the student of Eurythmics develop the ability to express his individuality without inhibitions or resistance, and in harmony with life around him.

—LOUISE VROMAN.

Voice Culture in the Senior High School

Voice Culture in the Senior High School is a comparatively recent development.

We know that collective voice training in the mass is possible in both junior and senior high school to an extent undreamed of in the past, but it is in the smaller classes of six, eight, or ten that the best work is being done.

Class instruction cannot take the place of private work, but it can and does establish correct vocal habits and thus saves many a voice which might otherwise be ruined. For a long time private teachers thought that class instruction would decrease the number of their students; instead they have found the number increased, due to the active interest established in class work.

The idea of the whole course is to have a rudimentary course in a class of not more than eight persons. The method of procedure is one in which new points are brought to the class, step by step, in a very systematic manner. Talking about the voice and the best habits to acquire is difficult to understand. It is hard to "put the finger on" the cause and effect so to speak. It is necessary that this course be developed with "Simplicity of presentation and logic of sequence."

One of the first essentials is to correlate physical culture with voice culture in the acquisition of freedom of all of those muscles which have to do with voice production through exercises and good posture. Good posture becomes a means to an end in furnishing the means and capacity for breathing. "The first and most essential consideration is correct breathing and

breath control," says Mr. Frederick Haywood, author of the "Universal Song" course. It must be considered that in speaking breath is taken every three or four seconds, while in singing it is often essential to sustain a phrase ten or fifteen seconds. There are a few simple exercises necessary to gain better breath control that may be taught most effectively in a group.

Besides the breathing exercises, the vocalized breath in group singing is perfected by the use of many of the exercises used in private study. It is wise to spend much time in improving vowel production. In an untrained group, no two will form their vowels in the same way and it is probable that none will form them perfectly. It is quite possible to change the tone quality of a whole chorus and improve it greatly by teaching the members how to form perfect vowels. They add tone color and carrying power.

Resonance, giving full, rich, round tones; consonants, giving distinct enunciation and correct formation; the use of head, throat and all of those things which make for perfect vocal production are presented in a logical sequence.

All of these essentials are put into practical use in art songs, and call upon the student to exercise all acquired individual interpretation, thereby finding an outlet for an inward desire for self-expression so prevalent in pupils of high school age. Songs must not be allowed to take up so much time that vocalizes are neglected. After all the correct use of the elementary sounds becomes a goal to work toward.

Voice culture does not now have the high public opinion that instrumental classes hold. Approximate statistics prove this. In about seven thousand five hundred high schools out of a possible twenty thousand, the teaching of piano and orchestral instruments is well established and has bright prospects. Against those seven thousand five hundred schools offering instru-

mental instruction two hundred have an established course in vocal art. This was true in 1929, but prospective music teachers are now advised as to the values of class instruction in voice and it is demanding the attention of our chief music educators. We now dare to look for a higher type of vocal art among the high schools of America.

—ALTA HORTON, '30.

Study and Program Material for Advanced Orchestras

(Selected by Dr. Will George Butler)

New material and new arrangements of old material selected to meet the requirements of the present advanced high school orchestra with a thought for cultural values.

Three Suites for Orchestra (New)
(H. T. Fitzsimons Co, Chicago.)
"Ozaeka," (a) (b) (c) (d) Carl Busch
"In the Woodland" (a) (b) (c) (d)
"Lyric (a) (b) (c) (d)
"Norwegian Suite, 1, 2, 3, 4 (Carl
Fischer) Frederick Wick
"King Christian II Suite, 1, 2, 3, 4
(arranged by Charles Roberts)
..... Jean Sibelius
"Suite from the Ballet Salambo, 1,
2, 3, 4, 5 6 (Schirmer).....Arends
(arranged by Langey.)
Suite, Camera Studies, 1, 2, 3, (Sam
Fox)John Philip Sousa
"Kate Vanah Suite," 1, 2, 3, 4 (Carl
Fischer) Kate Vanah
Nut Cracker Suite, 1, 2, 3, 4, 5, 6,
7, 8, (Carl Fischer)..Tschaikowsky
Ballet Egyptian, Pats, 1, 2, 3, 4...
.....A. Luigini
"Nell Gwyn Dances," 1, 2, 3.....
..... Edward German

Three Hebrew Melodies (Schirmer)
arranged by Edward Flack:

1. Hebrew Love Song.....
..... Rimsky-Kersokoff
2. Oriental Chant.... Moussorgsky
3. Hebrew Dance..... Kargnaov
Suite of Songs (Schirmer) arranged
by Savine:
1. ElegieMassenet
2. Cradle Song.....Brahms
3. One Who Has Yearned Alone
.....Tschaikowsky
4. Mandoline Debussy
5. I Love Thee.....Greig
Peer Gynt Suite.....Greig
A la CubanaGranados
Marche MilitaireGranados
(arranged by Langey.)
March from Tannhauser....Wagner
Egmont OvertureBeethoven
Coppellia BalletDelibes
Lohengrin (introduction to Act III)
..... Wagner
Humoresque, Op. 10, No. 2.....
..... Tschaikowsky
Marche Slav Tschaikowsky
Meistersinger PreludeWagner
FinlandiaSibelius
Henry VIII DancesGerman
Rosamunde BalletFranz Schubert

- The Evolution of Dixie...M. L. Lake
 Valse TristeSibileus
 (Paul Henneberg)
 Selection, "Schubert Songs".....
Charles J. Roberts
 Selections from The Firefly.....
Friml (Schirmer)
 Selections from Babes in Toyland
Herbert (Langey)
 "Pirouette"Henry Finck
 Symphonies (Carl Fischer)
 Symphony in E. Minor, "New
 World," No. 5, Op. 95.....Dvorak
 Symphony Pathetique, No. 6.....
Tschaikowsky
 Haydn Symphonies (Carl Fischer Ed-
 ition):
 "Millitaire," G Major, No. 11.
 Bb Major, No. 12.
 D. Major, No. 2.
 "Surprise," G Major, No. 6.
 Mozart Symphonies:
 G Minor, Na. 40.
 "Jupiter," C Major.
 Beethoven Symphonies:
 C Major, No. 1.
 D Major, No. 2.
 "Eroca," Eb Major, No. 3.
 C Minor, No. 5.
 "Pastoral," No. 6.
 Schubert Symphony:
 "Unfinished," B Minor, No. 8.
 Mendelssohn Symphony:
 "Italian," A Major, No. 4.
 The Philharmonic Orchestra Series
 (New Arrangements)
 The First School Series Issued in Full
 Score (Oliver Ditson Co).
 Bach: Two pieces for String Orches-
 tra. Air on G String and Gavotte.
 Raff: Romance in F (Original Key
 D).
 Mozart: Four pieces for String Or-
 chestra.
 Rimsky-Korsakoff: Song of India.
 Liszt, Chopin, Schumann, Greig: Four
 modern classics for String Orches-
 tra.
 Lully: Gavotte in D Minor.
 Calman: Festal March in C.
 Brahms:Two waltzes from Op. 39.
 Tschaikowsky: Trepak (Nut Crack-
 er Suite).

Music Week--Greatest Success in Years

When the last note sounded on Sunday, there was no doubt in anyone's mind that Mansfield had witnessed one of its greatest successes in all its Music Weeks.

The climax of the music festivities was reached when Edwin Franko Goldman, one of the four greatest bandmasters of the world, conducted a well-balanced organization, composed of Mansfield State Teachers College Band assisted by many invited professional players. The program fascinated the highly appreciative audience that crowded the college gym. It was through the efforts of Mr. John Myers, conductor of our first band at college, that we were honored by Mr. Goldman's presence.

Another one of the high spots of Music Week was the community hymn sing held in the Senior High School Auditorium. Here, under the direction of Mrs. Grace Steadman, dean of music at Mansfield State Teachers College, the members of the various churches sang their favorite hymns. Our second orchestra, under the baton of Mr. Donald Baldwin, accompanied the singing.

The complete program for Music Week:

Saturday—The operetta, "Hansel and Gretel," presented in the Senior High School Auditorium. This beautiful operetta, under the direction of Mrs. John Myers, assisted by the Junior Music Supervisors, showed us how splendidly our intermediate grades are progressing.

Sunday—Community Hymn Sing in Senior High Auditorium. This was directed by Mrs. Grace Steadman, assisted by Mr. Donald Baldwin and his second orchestra.

Monday—The High School Band, under the very capable leadership of Mr. Harry Summers, in chapel.

Tuesday—The College Symphony, Dr. Will George Butler directing, in chapel.

In the evening the original compositions of the Senior Music Supervisors, Mrs. Lola Morgan, instructor, were presented.

Wednesday—A very interesting and excellent talk by Miss Doane on the Martha Colegrove Memorial Library.

Thursday—Edwin Franko Goldman Band Concert and banquet. During the intermission Mr. Harry Summers directed the High School Band through its contest numbers.

Friday—Second Orchestra, Mr. Donald Baldwin directing, in chapel

Sunday—Student recital in vespers. This was given by the pupils of Miss Atwater, Miss Perkins, Mrs. Hartman, Dr. Butler and Mr. Greeley.

—Frank Iorio.

JOKES

Now that the American Federation of Musicians are having their campaign against the vitaphone and its canned music, I suppose somebody will start something about the victrola and its cold storage music.

ANOTHER ON THE NEWLY-WED

Mrs. Newlywed: "While I was down town to-day I bought the loveliest set of wash tubs for our home."

Mr. Newlywed: "How much, my dear?"

Mrs. Newlywed: "Oh, only three hundred and fifty dollars each. The salesman said they were called tympanis."



